

But this is precisely the flaw in the administration's policy; rather than respond to Iraq's military adventure in a manner that ensures that any such adventure costs far more than it is worth, we offered Band Aid solutions. The result has been less than glowing. Almost certainly at this point a reaction which will cost Iraq more than it has gained will require a greater investment and a greater risk than the investment and the risk which we engaged in a week ago.

Let us reflect for just a moment on what last week's military response achieved. Is Saddam Hussein treating his people better? Has he been compelled to abide by a U.N. cease-fire? Has Iraq been contained? Is the United States better off now than it was before the military action? Do we have solid support from the allies and the anti-Iraq coalition? The answer to each one of these questions is clearly no.

The coalition, masterfully constructed during the gulf war by President Bush, is frayed, if not defunct. Saddam Hussein is brazenly flaunting both U.S. and U.N. warnings and is scurrying to rebuild the very sites we destroyed last week and told him not to rebuild. In the last 2 or 3 days he has fired missiles at the aircraft patrolling the no-fly zone.

My friend, the Senator from Arizona, Senator MCCAIN, said night before last that "decisions about the dimensions of our response are, of course, the President's to make."

Yet, the confusion continues. The day before yesterday the Secretary of Defense said that our response would be "disproportionate." Yesterday the Department of Defense says that the response will be "measured." Perhaps today we will have action that is "disproportionately measured."

In any event, Mr. President, it seems to me that it is vitally important, first, that the President consult with our allies in the Mideast in the coalition—something that he did not do earlier—second, that he follow the War Powers Act and consult with the Congress. Whether he believes the War Powers Act to be constitutional or not, he would be extremely wise to consult with the representatives of the people of the United States before such an action rather than simply to ask for ratification after that action.

We are worse off than we were a week ago, Mr. President. We face very serious dilemmas. We are almost without bases from which to mount any military attack. The President is simply going to have to pay much more attention to the issue than he has in the past and build a much broader coalition if we are not to lose everything that we gained at such high cost during the gulf war.

#### DEPARTMENT OF THE INTERIOR AND RELATED AGENCIES APPROPRIATIONS ACT, 1997

The Senate continued with the consideration of the bill.

#### UNANIMOUS-CONSENT AGREEMENT

Mr. GORTON. Mr. President, with respect to the Interior appropriations bill, I ask unanimous consent that the committee amendment on page 49, line 19, through page 50, line 8, as amended, be regarded for the purposes of amendment as original text.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. GORTON. Mr. President, I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The assistant legislative clerk proceeded to call the roll.

Mr. BYRD. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER (Mr. FRIST). Without objection, it is so ordered.

Mr. BYRD. Mr. President, I yield myself as much time as I may consume.

The PRESIDING OFFICER. The Senator is recognized.

#### TRIBUTE TO BILL MONROE

Mr. BYRD. Mr. President, the music world lost one of its most devoted artists on Monday when the legendary Bill Monroe passed away at the age of 84. The Bible says:

The days of our years are threescore years and ten; and if by reason of strength they be fourscore years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away.

Bill Monroe lived to be 84.

His bluegrass music—the hybrid of folk, country, blues, and gospel styles—originated in the United States more than 60 years ago and continues to be popular across the country. Nowhere is this more true than in the Appalachian States, where it embraces the spirit of that region. Bluegrass is brought to life by combining high tenor vocals with instruments like the mandolin, fiddle—or violin—guitar, banjo, and bass, and is most often associated with Monroe, the creator and master of the style.

I was fortunate to have been able to play my fiddle with Bill Monroe in Boone County, West Virginia, when he appeared there years ago. I remember how enlivening it was to make music with such a first-rate musician. Monroe's stage performance exuded the passion and dedication he had for music. He told me how he believed in a, "good, clean show." Bill Monroe was a true gentleman. He never drank, smoked, or used offensive language. I remember he referred to liquor as "slop," and would tell aspiring musicians to go onto the stage, "looking right and smelling right," meaning that they should have no traces of whiskey on their breath. Indeed, Monroe was a role model for the more than 200 performers who played with The Blue Grass Boys throughout all of their Saturday evening appearances at the Opry. Musicians would travel to Nashville just to be able to say they had had

a chance to work with the legendary performer.

And I would imagine that the Senator who is presently presiding over this great body has been out to the Grand Ole Opry himself on a few occasions, being fortunate in that the Grand Ole Opry was in his native State of Tennessee.

Musicians would travel to Nashville just to be able to say they had had a chance to work with this legendary performer.

William Smith Monroe was born in Rosine, Kentucky, on September 13, 1911. His parents died when he was still young, and he went to live with his Uncle Pen, a fiddle player.

There is a tune called "Uncle Pen," and I am sure that it was the product of Bill Monroe's prolific musical mind and written in honor of his uncle, Uncle Pen.

As the youngest of eight children in a musical family, Monroe learned about music early on, influenced by secular and religious folk traditions, gospel, blues, and Scottish and Irish fiddle tunes. He would later tell people that his mastery of the mandolin stemmed from the fact that his older siblings took their first pick of other instruments. Later on, this proved to be a blessing, since much of Monroe's success is attributed to his mandolin's unique sound which became the signature instrument of his bluegrass music. Monroe and two of his brothers—Charlie, who played the guitar, and Birch, who played the fiddle—moved to Chicago in 1930. The music they played there for dances and house parties was a traditional country style, but even in those early years, it was characterized by a faster tempo and the high-pitched harmonies that later evolved into Monroe's bluegrass trademark.

In 1938, Monroe auditioned for the Grand Ole Opry. The audition with Opry chief George Hay—the solemn old judge—was such a success that when Hay signed Monroe and the Blue Grass Boys, he told them, "If you ever leave the Opry, it'll be because you fired yourself!" Monroe's debut at the Opry marked the first time in the hall's history that the audience demanded an encore.

By the 1940's, Monroe's style was moving further from traditional country music and toward its own distinct sound. The country music scene considered his music too old fashioned to be called country music and the folk music scene wanted to maintain its image as a more affluent style. Monroe finally found a place for his music where he always wanted it—in its own class. His style became known as Bluegrass, as identified with his band, the Blue Grass Boys. In the late 1940's, the classic Blue Grass Boys lineup featured Lester Flatt on the guitar, and Earl Scruggs, who mastered the three-finger-roll banjo technique which added to their distinct sound.

As a boy, I used to listen to people in West Virginia play the banjo. They

played it claw-hammer style. But when Bill Monroe came along—Earl Scruggs developed a three-finger roll, which was very lively. That three-finger roll had a great deal to do with putting the stamp on the music as bluegrass music.

Monroe and the Blue Grass Boys continued to please crowds at the Opry through the 1950's, and, in the 1960's, they began to appear in auditoriums throughout the country. In 1970, Monroe was inducted into the Country Music Hall of Fame.

Bluegrass music is no longer confined to rural communities in the heart of the Appalachian States. Today, Bill Monroe's songs are not limited to public radio or the Nashville Network. The popularity of Bluegrass has expanded, and is now an internationally recognized and appreciated form of music. Monroe's legacy will endure through the sounds that he invented, and in the bands that play his songs. He was an innovative and very gentlemanly performer who was an inspiration to other musicians, especially to country musicians. And I am thankful to have had Bill Monroe as a friend. Although Bill Monroe will be missed dearly, his music and his legend will live on. His influence has forever changed the shape of the American music industry, and I know that his sounds will continue to reverberate throughout the Appalachian Mountains and through the hills and mountains and hollows of West Virginia and throughout the world for all years to come.

#### SENATOR NANCY LANDON KASSEBAUM

Mr. BYRD. Mr. President, the sunlit, wind-tossed, rolling plains of Kansas have produced many leaders whose long vision and open minds have helped to shape this Nation. Senator NANCY LANDON KASSEBAUM is one of those leaders. Her three terms in the Senate have left an enduring legacy, one with roots as deep as the prairie grasses in the rich black Kansas soil and covering issues as diverse as the many-colored wildflowers nestled among those blades. The Senate has been enriched by her civil, thoughtful, presence.

Senator KASSEBAUM's political inclinations are strongly rooted in the Kansas earth. Her father, Alf Landon, a former Governor of Kansas, was nominated for President in 1936 to run against President Franklin Roosevelt. When Governor Landon died at age 100 in 1987, he had witnessed in his daughter's election to the Senate and her rise to prominence in this body a part of the quiet revolution in American society that brought women into so many new fields. First elected in 1978, Senator KASSEBAUM in 1994 became the first woman to chair a major Senate committee, the Labor and Human Resources Committee, since Senator Margaret Chase Smith of Maine led a special Committee on Rates of Compensation from 1953 to 1955.

Now, I had the great honor and privilege to serve with Margaret Chase

Smith here in the Senate for a number of years, a woman whose declaration of conscience will always reverberate in this Chamber and will always grace the pages of the great RECORD of this Chamber's deliberations.

In the 104th Congress, Chairman KASSEBAUM—some would say “chairwoman”—has addressed some of the most contentious issues debated in recent years, including health care reform, welfare reform, minimum wage increases, and striker replacement. Her fairness and her civility in dealing with these contentious matters has been matched by her tenacity and her resourcefulness in crafting legislation that can be passed by the Senate and signed by the President. I have not always agreed with her proposals—and she has not always agreed with mine—indeed, on many issues like the repeal of Davis-Bacon, on striker replacement, we have been on opposite sides of the issue. But I commend Senator KASSEBAUM for her willingness to tackle difficult issues and to propose sweeping overhauls of complex and overlapping programs, such as welfare, health insurance, Medicaid, and job training programs, and to do so with courtesy and affability and respect for the others' views. No one would ever underestimate the quiet strength of Senator KASSEBAUM's convictions on these issues, but everyone can always count upon her straightforward, mannerly, courteous approach to debate and compromise.

Senator KASSEBAUM has also chaired the African Affairs Subcommittee of the Committee on Foreign Relations. She was instrumental in both implementing a sanctions regime against the white apartheid government of South Africa and in lifting those sanctions, once a new government was installed. She has been a strong voice for tolerance and compassion in a part of the world all too often racked by violence and ethnic hatreds. It was for these noble reasons that she called in June, 1992, for the deployment of United Nations peacekeepers to Somalia, after visiting that strife-torn nation. She steadfastly spoke up for these humanitarian concerns, even as I led an effort to withdraw U.S. troops from Somalia as the situation there deteriorated, eventually resulting in the tragic loss of 18 U.S. military personnel. But in the final vote, acknowledging the reality that the United States public would not support committing still more military men and women to Somalia, a requirement if the humanitarian mission was to be carried out in relative safety, Senator KASSEBAUM voted for an orderly withdrawal from that sad nation.

One issue upon which Senator KASSEBAUM and I see eye-to-eye on is school prayer. Despite the differences in topography, Kansas and West Virginia share in their solid small towns and on the farms and among the country folk a closeness with the earth and a reverence for the deity, a reverence for the

church and for the community. Senator KASSEBAUM offered an amendment in 1994 to withhold Federal funds from any local school district found guilty of willfully violating a court order to allow constitutionally-protected prayer. Her amendment passed overwhelmingly by a vote of 93 yeas to 7 nays.

Mr. President, Senator KASSEBAUM shares in the strength of her Kansas upbringing, the solid strength of her Kansas forbearers. She sets her eye on a distant legislative target and she plows a straight furrow toward it, undaunted by distance or by difficulty. She speaks plainly, softly, and honestly, preparing the seedbed of civil bipartisan compromise. She is willing to cross party lines to vote for programs that result in the greatest common good as she sees it. By her actions, she has shown herself to be concerned more about the future of the Nation than the future of partisan politics. Her twin strengths of perseverance and courtesy have earned for her the respect and the genuine admiration of her peers and of the Nation. It is these qualities that have been in short supply during the bellicose and often bitterly partisan past several years in the Senate, and which will be so sorely missed when she retires from office.

And so I thank NANCY KASSEBAUM for her service to the State of Kansas, to the Senate, and to the United States, and wish her well in her retirement. Senator KASSEBAUM has said that she wants to spend more time with her grandchildren. Robert Southey (1774–1843) wrote in the poem, the “Battle of Blenheim”:

It was a summer evening,  
Old Kaspar's work was done,  
And he before his cottage door  
Was sitting in the sun,  
And by him sported on the green  
His little grandchild Wilhelmine.

I hope that Senator KASSEBAUM, her battles in the Senate over, past, and done, may treasure the pleasures and joys of sporting in the Kansas sun with her children and their children.

I yield the floor.

I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The legislative clerk proceeded to call the roll.

Mr. SPECTER. Madam President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. SPECTER. I thank the Chair. I note the change from Senator FRIST to you, Madam President, and so I address you properly as Madam President.

#### DEFENSE BURDENSARING

Mr. SPECTER. Madam President, I have sought recognition to report briefly on a trip which I made from August 16 through August 31 of this year. Madam President, the trip focused on a number of key items in my travels which took me to Korea, Japan, and